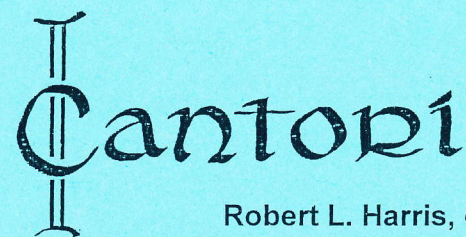


English church musicians had been at the forefront of musical creativity at the end of the Middle Ages. Toward the end of the Renaissance there was an extremely talented group of composers who found themselves caught in a religious bind as the state religion swung from Catholic to Protestant, back and forth more than once. Hence we find masterpieces from Orlando Gibbons, two of which appear in this concert, and one of the three Latin Masses composed by the devout catholic composer William Byrd.

Setting the Latin Mass to music during the reign of Elizabeth I was an act of singular courage which could have cost Byrd his life. Our concert this evening features his Mass for Four Voices (there is also a setting in three parts and one in five). It was most certainly intended to be sung (by men and boys) in a worship setting and not as a concert piece. It is considered to be one of the great masterpieces of the English sacred music tradition.

After a century of religious and political turmoil English secular composers also lagged behind the colleagues on the continent. The latest in musical trends had not become well known in England until a publication known as *Musica Transalpina* was published in 1588. It contained 57 Italian madrigals which were printed with English texts. In Italy the "old" fashion of Renaissance madrigal composition was near the end of its popularity but in England it was just coming into its own. Hence, in England we see many composers thriving with imaginative a cappella madrigals at a time when Italian composers were turning to instrumental accompaniment and the new rage: opera.

Then in 1601 a new collection appeared. Thomas Morely, one of England's better composers organized a tribute to Queen Elizabeth I who had been on the throne almost 40 years. Known as *The Triumphs of Orianna*, it contained 23 madrigals composed by 21 composers. Each madrigal ends with the same text, "*Then sang the shepherds and nymphs of Dianna, Long live fair Orianna,*" translation: "Long Live the Queen!" Alas she did not, dying a couple of years later, but before her demise she gratefully granted Morely a monopoly all music published in England. Unfortunately, he too died soon after the *Triumphs* were published and missed out on a rather lucrative stipend. Those tragedies aside, the *Triumphs* gives modern scholars a wonderful opportunity to study the best English composers of the time working under the pressure of trying to appeal to their queen who was herself, quite musical.



Robert L. Harris, conductor

presents

## Music For a Queene

Monday, March 6 - 7:30 pm  
St. Peter's Episcopal Church

*I Cantori* – Savannah's premier chamber choir

[www.icantorisavannah.com](http://www.icantorisavannah.com)



## program

O Clap Your Hands Together

Orlando Gibbons  
(1583-1625)

Mass for Four Voices

William Byrd  
(1543-1623)

Kyrie Eleison

*Lord, have mercy, Christ, have mercy, Lord have mercy*

Gloria in excelsis Deo

*Glory to God in the highest. And on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We give thanks to thee according to thy great mercy. Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For Thou only art holy. Thou alone art the Lord. Thou alone art the most high. Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.*

Sanctus

*Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.*

Agnus Dei

*Lamb of God, who takest away the sins of the world, have mercy upon us.*

*Lamb of God, who takest away the sins of the world, have mercy upon us.*

*Lamb of God, who takest away the sins of the world, grant us peace.*

Hosanna to the Son of David

Gibbons

Dainty Fine Sweet Nymphs

Thomas Morley  
(1557-1602)

Come Again Sweet Love

John Dowland  
(1563-1626)

Weep, O Mine Eyes

John Bennet  
(1575-1614)

Three Madrigals from "The Triumphs of Orianna"

Long Live Fair Orianna

Ellis Gibbons  
(1573-1603)

All Creatures Now Are Merry Minded

Bennet

As Vesta Was Descending

Thomas Weelkes  
(1575-1623)

## personnel

### soprano

Karin Kanneberg  
Brittney Kempfer  
Morgan Luttig  
Bakira Nkenje-Hinds  
Catherine Rogers  
Lana Marie Stark  
Kira W. Tucker

### tenor

Randy Canady  
Andrew Davis  
Brian Dean  
George Fidler  
Drew Hillis  
Russell Martin

### alto

Peggy Breese  
Jan Curtis  
Stacy Eblin  
Kenna Kinsey  
Susan McCain  
Laura McGowan

### bass

Daniel Bolta  
Richard Cheong  
Raymond R. Ellis, jr.  
Gregory R. Martin  
Skip Watts

Leah Nestor, rehearsal accompanist

## intermission